

COMPOSITIONS

.... OF

Edouard Schütt.

.... AND

Ludwig Schytte.

SCHÜTT, EDOUARD.

Etude Mignonne,	40
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SCHYTTE, LUDWIG.

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DOST THINK OF ME?

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(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op. 28.

Andantino tranquillo ♩ = 104.

molto cantabile.

The first system of musical notation for the piece. It consists of a treble and bass staff. The treble staff begins with a melodic line in G major, marked 'molto cantabile.' and a tempo of 104. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. Pedal points are indicated by 'Ped.' and star symbols below the bass staff. The system concludes with a double bar line.

The second system of musical notation, continuing the piece. It maintains the same melodic and harmonic structure as the first system, with the treble staff carrying the melody and the bass staff providing accompaniment. Pedal points are marked with 'Ped.' and star symbols. The system ends with a double bar line.

ad lib.

rit.

a tempo.

The third system of musical notation, featuring a change in tempo and dynamics. It begins with a melodic flourish marked 'ad lib.' followed by a section marked 'rit.' (ritardando) and 'a tempo.' (return to tempo). The dynamics shift to 'mf' (mezzo-forte). The notation includes various musical markings such as 'P' (piano) and 'Ped.' (pedal). The system concludes with a double bar line.

cresc.

The fourth system of musical notation, marked 'cresc.' (crescendo). It continues the melodic and harmonic themes, with the treble staff featuring a more active melodic line. Pedal points are indicated by 'Ped.' and star symbols. The system concludes with a double bar line.

The P. starts, Pedal.

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stringendo. *f* *strepito.*

Ped. * Ped. * Ped. * P * P * P * Ped. * Ped. * Ped.

Quarta. *accl.*

accl.

Ped. * P * P *

ritard. *l. h.* *l. h.* *l. h.* *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

OR

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * Ped.

First system of musical notation, featuring a treble and bass staff. The bass staff includes six pedal markings, each preceded by a star symbol (☆). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation. It begins with the tempo marking *ad lib.* and includes a *rit.* (ritardando) section. The system concludes with the tempo marking *a tempo.* and the expression *dolce.* (dolce). Pedal markings (☆) are present throughout the system.

Third system of musical notation. It includes a *ritard.* (ritardando) section. The system concludes with the tempo marking *ad lib.* Pedal markings (☆) are present throughout the system.

Fourth system of musical notation. It begins with the tempo marking *a tempo.* and includes a *marzando.* (marzando) section. Pedal markings (☆) are present throughout the system.

Fifth system of musical notation. It begins with the tempo marking *Lento.* and includes the instruction *con duolo* (con duolo). The system concludes with a *rit.* (ritardando) section. Pedal markings (☆) are present throughout the system.

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With the highest esteem,

XAVIER SCHARWENKA.

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DEAR SIR: I have carefully read through your Piano Pedal Method, and most commendably for your efficient way in which you treat this delicate question, the very end of so many since the Pedal. Your method is profound, and gets straight to the essence of the subject by the aid of an almost perfect knowledge of the science of sound. I do not follow the line of the results of any particular trained development, but I am convinced that the purpose of all practice is to reach the point where the results are in the hands of the student, and that you have written down what you know, I shall use it as a foundation for other studies, with my pupils, and have used it myself in my teacher's classes.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

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As ever, your friend,

I. D. FOULON.

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December 21, 1903.
MY DEAR MR. KUNKEL: Your book of *Pedal Studies* embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a necessary for great in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHN.

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Yours very truly,

ERNEST R. KROEGER.

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